ALABAMA PRISON ARTS + EDUCATION PROJECT

THE WARBLER

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Dear Student, Artist, Thinker,

Have you ever paused to notice the central image on the Mexican flag? There is a whole, unfolding drama depicted there between the green and red. An eagle holds a writhing rattlesnake between its beak and right talon. The great bird perches atop a fruiting prickly pear cactus. The cactus, in turn, grows from a pedestal, floating over water, and the entire scene is flanked by an oak and laurel branch, tied at the base with a tri-colored ribbon. By comparison, our stars and stripes seem relatively simple!

Mexico's coat of arms — now found flying over every federal building, or waving from the hands of *fútbol* fans in Mexico City's Aztec Stadium — is rooted in the story of the capital city's founding. The details vary depending on the source, but the gist is this: the Aztec people are said to have seen a sign indicating where their capital, Tenochtitlán, was to be built. What sign, you ask? An eagle, devouring a snake and standing on a cactus. As legend has it, the cactus on which that fateful eagle was spotted grew from an island in the middle of a lake. And so, what became the largest pre-Columbian metropolis in the Americas was constructed, largely, over water.

In the early 16th century, newly arriving Spanish forces would devastate Tenochtitlán, marking the decline of the Aztec empire, and building a new city where the old one stood. That city sprawled. Adjacent lakes were drained. Today, Mexico City sits in the same place as the historical Aztec capital, and it faces some hard realities: after centuries of spreading across high-elevation lakes and wetlands, the capital is subsiding — that is, *sinking* — and having a hard time supplying water to its more than eight million inhabitants. While current innovators, engineers, and cultural leaders work to confront these challenges, the eagle of the city's origins watches from its new perch — flagpoles across the nation.

At APAEP, we believe that understanding history is essential in addressing the challenges before us. We also recognize that histories we've learned have all too often ignored, paved over, or silenced the voices we need to learn from most. In many instances, forging ahead as we always have may mean we continue sinking. Fortunately, we have signs to remind us to *reimagine* our histories, to think critically, creatively, and compassionately about what came before us, and what lies ahead. Sometimes, these reminders are as dramatic as an eagle ensnaring a snake. And sometimes, they're so ordinary they're almost overlooked.

Kyes Stevens and the APAEP Team

WORDS INSIDE

FROM "MEXICAN MURALISTS CHANGED THE COURSE ..."

rectify | correct or make right

cohesive | unified; fitting well together

egalitarian | believing in the principle that all people are equal and deserve equal rights and opportunities

repudiation | rejection of a proposal or idea

paradox | a seemingly self-contradictory statement that runs contrary to one's expectation

relics | objects, customs, or beliefs that have survived from an earlier time but are now outmoded

• • •

"Agua que no has de beber, déjala correr."

MEXICAN PROVERB // *"If you're not going to drink that water, let it flow."*

CULTURE

How Mexican Piñatas Get Made

BY MEMO BAUTISTA | *VICE Mexico* | February 5, 2018

Camacho's family at their workshop in Acolman

Image from Irving Cabello for *VICE*

When Romana Zacarías Camacho's husband, Nicolás Ortiz Valencia, died in 1999, she was faced with a tough reality. Not only had the Mexican woman lost the man she loved, her family also lost its breadwinner. Camacho, who is affectionately referred to as "Doña Romanita," knew she needed to do something to take care of her four children. So she took up the one trade that her hometown of Acolman is renowned for.

"My mom enrolled in a piñata-making class," recalled Ana Lilia Ortiz Zacarías, Camacho's 27-year-old daughter. "The next year she began by putting 50 up for sale. In that same year, she trained 53 women. She began making more, and we got to the point where we were making ten to 15,000 pieces during the Christmas season."

Camacho died in May 2016. Diabetes ravaged her body. But in 2010, before she passed, she was named the "Queen of Piñatas" by the State of Mexico. And her legacy of manufacturing piñatas lives on today. Her children continue to carry on her piñata business in the town where the Mexican tradition was created.

While various versions of the piñata exist in different cultures around the globe, the custom of breaking piñatas in Mexico dates back to the Spanish conquest of the Aztec Empire in the 1500s. And it embodies the syncretization between Aztec and Christian customs.

Each year, the Aztecs would honor Huitzilopochtli, the god of sun and war whose birth was linked to the winter solstice. Throughout, December celebrations were dedicated to him. To kick off the festivities, Huitzilopochtli worshippers would fill a clay pot with feathers and precious stones and hang it at the base of temples. Using a stick, they'd break the pot open as an offering.

To counter this tradition, a missionary at the Acolman convent named Friar Diego de Soria came up with pre-Christmas celebrations known as Las Posadas that take place from December 16 to 24 and honor the pregnancy of the Virgin Mary. For the posadas, the Christian friars appropriated the Aztec practice of breaking clay pots. But they decorated their pots in vibrant colors and shaped them with seven points to represent the seven deadly sins. And instead of filling their pots with feathers and stones, the friars used sweets. The colors and candies were intended to draw the Aztecs away from their traditional gods.

Camacho made her family an integral part of the Acolman's piñata tradition when she transformed part of her home into a piñata workshop. When I visited the space, it smelled of newly dyed tissue paper and paste and was filled with vibrant crepe paper in reds, yellows, blues, and purples. Hanging from the ceiling and the walls were hundreds of piñatas of various sizes, ranging from decorative to monumental. Others were carefully arranged on the floor. In the back of the workshop, eight people—family and employees alike—decorated these celebratory objects, readying them for retail, where they sell from 20 pesos ($1) to 3,500 pesos ($170) each.

Making this type of piñata is simple, but also very time-consuming. First, you cover a balloon with layers of newspaper and glue to form the pot. This might be the longest part of the process, as the drying time depends on the weather. The base will be ready in a day if it's sunny and hot outside. But if it's cloudy, it can take up to a week to dry. Decorating the cones generally takes 30 minutes, whereas the decoration of the belly takes about 45 minutes.

I noticed that all the pots I saw were made from newspaper, whereas tradition dictates they should be made of clay. "Originally, it was a clay pot covered in newspaper, with cones made of cardboard and tissue paper. In our case, we use metallic paper and crepe paper," Zacarías told me. "Now, the majority are made of cardboard because kids were getting hurt [with the clay versions]. Hardly anyone asks for them anymore."

Camacho's workshop has been so influential in modern-day piñata-making, it's also spawned other piñata businesses in Alcoman. Julián Meconetzin Rangel Sosa , who started making piñatas at Camacho's family's workshop when he was 13 years old, now owns his own operation called Pomposa.

"[We have a] love for the piñata," Sosa told me. "If there's no pleasure in it, it's going to be very hard to make it. If there's no love for the colors, for everything it represents, really, you're not going to do a good job, because every piñata is a reflection of its artisan." ●

?

A MAN WENT ON A TRIP FROM TEXAS TO MEXICO. HE WENT ON FRIDAY AND CAME BACK ON FRIDAY, BUT THE WHOLE TRIP ONLY TOOK FOUR DAYS. **HOW COULD THIS BE?**

riddles.com

Edited for space

GEOGRAPHY

Mexico City is a Parched and Sinking Capital

BY MICHAEL KIMMELMAN | *The New York Times* | February 17, 2017

When the Grand Canal was completed, at the end of the 1800s, it was Mexico City's Brooklyn Bridge, a major feat of engineering and a symbol of civic pride: 29 miles long, with the ability to move tens of thousands of gallons of wastewater per second. It promised to solve the flooding and sewage problems that had plagued the city for centuries.

But it didn't, pretty much from the start. The canal was based on gravity. And Mexico City, a mile and a half above sea level, was sinking, collapsing in on itself.

It still is, faster and faster, and the canal is just one victim of what has become a vicious cycle. Always short of water, Mexico City keeps drilling deeper for more, weakening the ancient clay lake beds on which the Aztecs first built much of the city, causing it to crumble even further.

It is a cycle made worse by climate change. More heat and drought mean more evaporation and more demand for water, adding pressure to tap distant reservoirs at staggering costs or further drain underground aquifers and hasten the city's collapse.

Much is being written about climate change and the impact of rising seas on waterfront populations. But coasts are not the only places affected. Mexico City — high in the mountains, in the center of the country — is a glaring example.

Mexico City occupies what was once a network of lakes. In 1325, the Aztecs established their capital, Tenochtitlán, on an island. Over time, they expanded the city with landfill and planted crops on floating gardens called *chinampas*, plots of arable soil created from wattle and sediment. The lakes provided the Aztecs with a line of defense, the *chinampas* with sustenance. The idea: Live with nature.

Then the conquering Spaniards waged war against water, determined to subdue it. They replaced the dikes and canals with streets and squares. They drained the lakes and cleared forestland, suffering flood after flood, including one that drowned the city for five straight years.

Mexico City today is an agglomeration of neighborhoods that are really many big cities cheek by jowl. During the past century, millions of migrants poured in from the countryside to find jobs. The city's growth, from 30 square miles in 1950 to a metropolitan area of about 3,000 square miles 60 years later, has produced a vibrant but chaotic megalopolis of largely unplanned and sprawling development.

The system of getting the water from there to here is a miracle of modern hydroengineering. But it is also a crazy feat, in part a consequence of the fact the city has no large-scale operation for recycling wastewater or collecting rainwater, forcing it to expel a staggering 200 billion gallons of both via crippled sewers like the Grand Canal. Mexico City imports as much as 40 percent of its water from remote sources and then squanders more than 40 percent of what runs through its 8,000 miles of pipes because of leaks and pilfering.

This is not to mention that pumping all this water more than a mile up into the mountains consumes roughly as much energy as does the entire metropolis of Puebla, a Mexican state capital with a population akin to Philadelphia's.

Even with this mind-boggling undertaking, the government acknowledges that nearly 20 percent of Mexico City residents — critics put the number higher — can't count on getting water from their taps each day. For some residents, water comes only once a week, or once every several weeks, and that may mean just an hour of yellow muck dripping from the faucet. Those people have to hire trucks to deliver drinking water, at costs sometimes exponentially higher than wealthy residents pay in better-served neighborhoods.

The problem is not simply that the aquifers are being depleted. Mexico City rests on a mix of clay lake beds and volcanic soil.

Volcanic soil absorbs water and delivers it to the aquifers. It's stable and porous. Picture a bucket filled with marbles. You can pour water into the bucket, and the marbles will hardly move. Stick a straw into the bucket to extract the water, and the marbles still won't move. For centuries, before the population exploded, volcanic soil guaranteed that the city had water underground.

Mexico City's water crisis today comes partly from the fact that so much of this porous land has been developed. So it is buried beneath concrete and asphalt, stopping rain from filtering down to the aquifers, causing floods and creating "heat islands" that raise temperatures further and only increase the demand for water. This is part of the sprawl problem. ●

Edited for space

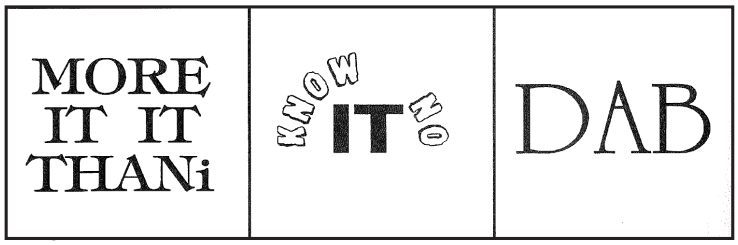
?

A PLANE CRASHES BETWEEN THE AMERICA-MEXICO BORDER. THERE ARE TEN PEOPLE ON THE PLANE, NOT INCLUDING THE PILOT. **WHERE DO YOU BURY THE SURVIVORS?**

riddles.com

WORD PLAY

A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." *Answers are on the last page!*



MATHEMATICS

Sudoku

#67 PUZZLE NO. 4883682

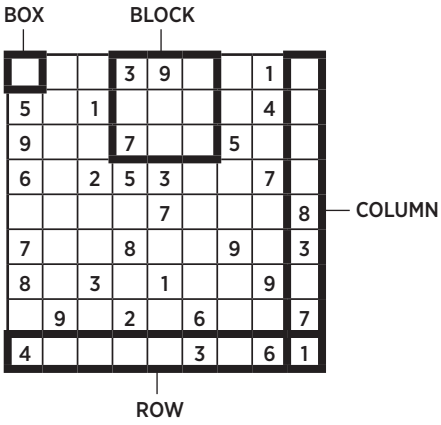
5						7		
	9	3			2			1
7	1		3					8
9	8					6		
	2		9					
					5		1	
					3	2		5
		4						
		1		7		4		

#68 PUZZLE NO. 5978394

6						3	4	
			6			1	2	9
				1			7	
	3							
		5	3				6	
4					8			1
	4	7					9	
		1	9		6			5
9	8				7			

SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.



What the example will look like solved

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1

"They thought I was a Surrealist, but I wasn't. I never painted dreams. I painted my own reality."

FRIDA KAHLO // Mexican painter

Icons from the Noun Project

DID YOU KNOW?

The **official name** of Mexico is *Estados Únidos Mexicanos* (United Mexican States).

The **largest wildcat** in North America is the jaguar, which can be found in Mexico's southern jungles.

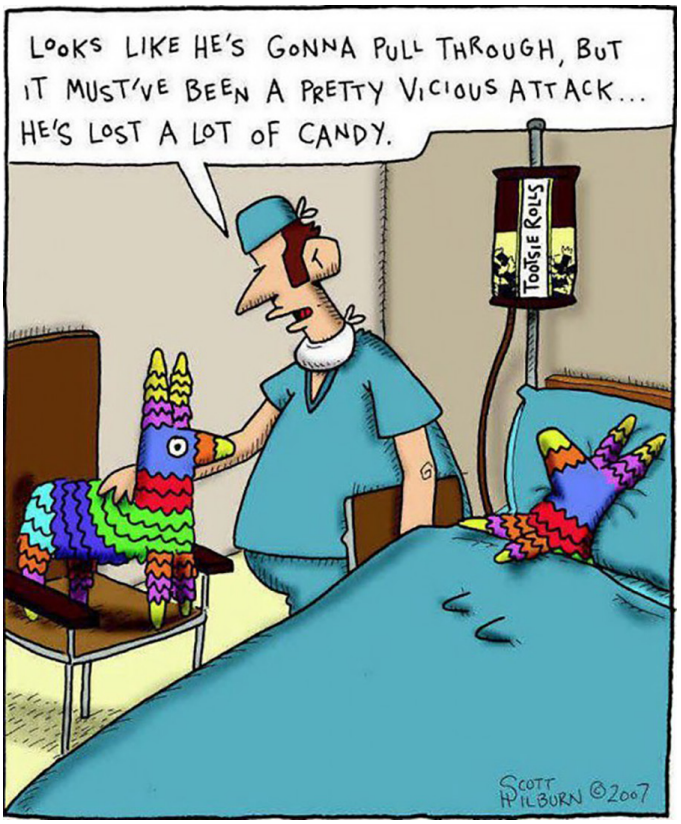
The **first printing press** in North America was used in Mexico City in 1539.

The National University of Mexico was founded in 1551 by Charles V of Spain and is the **oldest university** in North America.

Modern Mexicans are a unique blend of **many ancient civilizations**, including the Olmec, Zapotec, Toltec, Maya, Aztec, Inca, African, French, and Spanish.

Millions of monarch butterflies migrate to Mexico every year from the U.S. and Canada, though logging operations are rapidly destroying their habitat.

Source: factretriever.com



The Argyle Sweater

Idiom

"Estar en la edad del pavo"

Literal Translation To be in the age of the turkey

English Meaning To be at that awkward age (teenage years)

Origin Do you remember when you were growing up and your voice started to crack? Well, that cracking is called *gallo* (rooster) in Spanish, another reference to domesticated birds.

Do you remember the awkward things you said and did when you were 15? Do you ever look back at them and want to disappear from the face of the Earth? Those silly, awkward things can be called *pavadas* in Spanish — things a turkey would do.

You may or may not agree that a teenager's behavior can be as weird, silly or awkward as a turkey's behavior (or vice versa), but the Spanish language is full of irony and humor, and this expression is a perfect example of that. Have a look at this example:

Miguel, tienes 35 años ya, deja de hacer el tonto. ¡Ya no estás en la edad del pavo! — Miguel, you are 35 already, stop playing the fool. You are not at that awkward age any more!

Teenagers won't feel offended if they hear *están en la edad del pavo*, because they know it and they use this expression as well.

Source: fluentu.com | edited for clarity

MEXICAN CHILDREN DO NOT RECEIVE PRESENTS ON CHRISTMAS DAY. THEY RECEIVE GIFTS ON JANUARY 6, THE DAY ON WHICH MEXICANS CELEBRATE THE ARRIVAL OF THE **THREE WISE MEN**.

RELATIVE TO THEIR BODIES, CHIHUAHUAS HAVE THE BIGGEST BRAIN IN THE DOG WORLD. THE CHIHUAHUA IS THE **WORLD'S SMALLEST DOG** AND IS NAMED FOR A MEXICAN STATE.

THE DESCENDANTS OF THE AZTECS SPEAK A FORM OF THE **AZTEC LANGUAGE** CALLED *NAHUATL*. MANY OF ITS WORDS, PARTICULARLY FOR TYPES OF FOOD, PASSED INTO ENGLISH ... SUCH AS TOMATOES (*TOMATL*), CHOCOLATE (*CHOCOLATL*), AND AVOCADOS (*AHUACATL*).

Icons from the Noun Project

ART + CULTURE

Viento, agua, piedra

A Roger Caillois

BY OCTAVIO PAZ

El agua horada la piedra,
el viento dispersa el agua,
la piedra detiene al viento.
Agua, viento, piedra.

El viento esculpe la piedra,
la piedra es copa del agua,
el agua escapa y es viento.
Piedra, viento, agua.

El viento en sus giros canta,
el agua al andar murmura,
la piedra inmóvil se calla.
Viento, agua, piedra.

Uno es otro y es ninguno:
entre sus nombres vacíos
pasan y se desvanecen
agua, piedra, viento.

Wind, Water, Stone

For Roger Caillois

TRANSLATED BY ELIOT WEINBERGER

Water hollows stone,
wind scatters water,
stone stops the wind.
Water, wind, stone.

Wind carves stone,
stone's a cup of water,
water escapes and is wind.
Stone, wind, water.

Wind sings in its whirling,
water murmurs going by,
unmoving stone keeps still.
Wind, water, stone.

Each is another and no other:
crossing and vanishing
through their empty names:
water, stone, wind.

The Poetry Foundation

Octavio Paz (March 31, 1914 – April 19, 1998) was a Mexican poet and diplomat. For his body of work, he was awarded the 1981 Miguel de Cervantes Prize, the 1982 Neustadt International Prize for Literature, and the 1990 Nobel Prize in Literature.

WRITING PROMPT

In Paz' meditative poem, natural forces gradually change the world around them. In turn, the forces themselves ("wind, water and stone") are changed. Paz enacts this process through the ordering and reordering of language. Think of something that changes in the natural world, something that requires great attention or imagination to see changing. Use repeated words, as Paz does, rearranging their order to reflect what you observe. Are these changes sudden and small? Or are they slow and methodical, as water hollowing stone?

Word Search

E	E	R	T	E	P	L	U	C	S	E	A	A	D
E	A	G	U	A	I	A	E	U	E	E	E	O	E
N	M	E	A	U	E	A	V	A	I	R	N	L	S
A	T	A	R	E	D	C	C	P	N	D	N	U	V
A	U	I	S	E	R	A	N	A	C	U	I	L	A
N	G	H	O	N	A	L	V	D	S	P	N	O	N
N	O	O	R	T	A	L	P	C	P	A	G	R	E
O	A	C	I	R	D	A	E	O	O	S	U	U	C
M	T	I	G	E	D	O	E	P	N	A	N	M	E
B	P	N	V	T	I	D	M	A	A	N	O	L	N
R	U	A	D	A	R	O	H	N	O	E	N	N	E
E	B	B	V	L	A	N	D	A	R	N	T	A	A
S	A	N	O	T	N	E	I	V	A	E	O	U	C
E	M	A	M	U	R	M	U	R	A	R	T	O	S

DESVANECEN
COPA
HORADA
ENTRE
AGUA
MURMURA
PIEDRA
NINGUNO
ANDAR
ESCULPE
CALLA
PASAN
GIROS
VIENTO
NOMBRES

SPORTS

An Ancient Ballgame Makes a Comeback in Mexico

BY JAMES FREDRICK | *Weekend Edition* (National Public Radio) | September 16, 2018

Emmanuel Kalakot is leading a small group of players in the return of a millennia-old tradition to Mexico City: the ballgame known as *ulama*.

The players — mostly with no more than a couple of years' experience — make it look easy. They gracefully jump to hit a cantaloupe-sized solid rubber ball squarely with their hip, arcing it toward their opponents. A low ball forces players to drop to the ground, a move that makes the leather waist wraps particularly useful.

But it's painful to master, says Karen Flores, a 22-year-old medical student who's been playing for about two years.

"You have to play a lot for your body to get used to the blows," she says. "Ask anyone out here and they'll tell you about the dead legs and bruises they get playing."

That's because the official ball, made by hand of natural rubber, weighs more than 9 pounds.

"My dream is for the court to be full, for people of all ages to come, learn, play and then go out and share this tradition," says Flores.

The Mexico City ball court — measuring about 30 feet by 120 feet — is the first piece of a brand-new community center called the Xochikalli in the northern borough of Azcapotzalco. The center is designed to practice a host of pre-Hispanic traditions, like *xilam*, a kind of Aztec martial art, and ancient farming techniques. There are also classes for Nahuatl, the most widely spoken surviving pre-Hispanic language in Mexico, the modern version of which is spoken by about 1.7 million people.

These players are excited to carry on the tradition of *ulama* because it endured across many centuries and civilizations in Mesoamerica. The oldest known court, discovered in Mexico's Chiapas state, is dated 1400 B.C. The Olmecs, the civilization dating back to 1500 B.C., probably played it. From about A.D. 200 to 900, civilizations from across Mexico and Central America had courts for playing, many of which can still be seen today at ruins like Chichen Itza and Tikal.

"From our studies, it looks like the game was originally ritual, it was religious activity," says Manuel Aguilar, an archaeologist from California State University, Los Angeles, and a leading scholar on ulama. "And in time, it became a sport, a recreational activity."

It was spiritual enough that Spanish Roman Catholic priests encountering the Aztec Empire banned it during the conquest. But the Aztecs were also rampant *ulama* gamblers.

"It was such an addiction to play the game that some people even bet their own lives, becoming slaves if they lost," Aguilar says.

In its most consequential form, *ulama* decided the fate of civilizations.

"We have documentation of one against one, king versus king," says Aguilar. "The game decides the winner of the war."

One of the most famous king duels happened in the early 16th century, when Moctezuma, king of the Aztecs, squared off against Nezahualpilli, king of nearby Texcoco. Nezahualpilli won the match and declared it was a sign of the coming fall of the Aztec Empire. (The Aztecs indeed fell just a few years later after the arrival of Hernán Cortés and the Spanish conquistadors.)

At a new court in Mexico City designed for ulama, a player drops to the ground to hit a rolling shot. The objective of the game is to hit the ball past the other team's backline

Photo by James Fredrick for NPR

The basic point is to hit the ball past the other team or force them into an error of not being able to volley the ball back. If you hit the ball past the other team's backline, you get a point. If the other team fails to hit the ball past the midline — known as the *analco* — you also get a point. The first team to score 8 points wins. Easy, right?

But as Aguilar explains, scoring is where *ulama* feels like it's from another world. It doesn't follow linear scoring, like almost every popular sport. Aguilar says it's almost like Chutes and Ladders.

Needless to say, this complex scoring means it's very hard to reach 8 points, turning *ulama* into a brutal game of endurance. Some ancient matches are said to have lasted more than a week, and strategy was often based on simply wearing down or injuring opponents.

Aguilar says that small towns and families have preserved various *ulama* traditions, for many years after indigenous communities were ravaged across the region. But in the 20th century, experts worried the game would go extinct, even as tourist attractions like the Xcaret theme park near Cancún tried to promote it.

"We won't just be teaching the rules and how to play," he says. "We also want players to discover the culture and history and values passed down by the game." ●

Edited for clarity and space

ART

Mexican Muralists Changed the Course of 20th-Century American Art

BY ANNA PURNA KAMBHAMPATY | *Time* | February 20, 2020

Jackson Pollock's best-known influences include European greats like Pablo Picasso and Joan Miró. But often overlooked is the artist's time at New York's Experimental Workshop, founded in 1936 by David Alfaro Siqueiros, who along with Diego Rivera and José Clemente Orozco made up "los tres grandes" who led the post-revolution Mexican muralism movement. Siqueiros founded the Workshop in New York City in 1936, guided by the philosophy that in order to make truly radical art, artists must shed old practices and pioneer completely new techniques.

A new exhibition at the Whitney Museum of American Art, *Vida Americana: Mexican Muralists Remake American Art, 1925–1945*, aims to rectify such oversights, shining light on the Mexican artists whose politically charged, populist work shaped some of the most significant American artists of the 20th century. The exhibit places Mexican works next to those of Americans who borrowed, often heavily, from their themes and methods. "Sometimes we talk about American art or Mexican art, but these are really fictitious borders, frontiers that do not actually exist," says Marcela Guerrero, assistant curator of the exhibit.

The muralism movement began at the end of the Mexican revolution in 1920 (though some scholars posit that the revolution ended earlier and others, later), when the new government of President Álvaro Obregón fostered a cultural renaissance by commissioning several public murals with the aim of unifying the war-torn country. The works created during this time helped establish a cohesive Mexican identity as well as spearhead an alternative to European modernism. Soon enough, American artists and journalists flocked to Mexico to see the resulting works. But the exchange crossed the border in both directions: as Obregón's presidency came to an end in 1924, the commissions dried up, and the muralists traveled to America in search of opportunity. They held exhibitions, created large-scale murals and conducted experiments that would see their influence take hold from coast to coast.

Orozco was the first of "los tres grandes" to come to the States in 1927, followed by Rivera in 1930, then Siqueiros two years later. In the coming years, the techniques, subject matter and ethos of these Mexican artists would have a profound effect on American artists. American artists and intellectuals at that time were in search of an alternative to European abstraction as well as a cure to the widespread materialism and isolation wrought by modern industrial life. Through reading the flood of American reportage about muralism in Mexico, Americans began to romanticize a vision of Mexico that was simpler, more unified and more egalitarian than the lifestyle they were leading.

A major part of the muralists' ethos was the repudiation, espoused in particular by Siqueiros, of "every kind of art favoured by ultra-intellectual circles, because it is aristocratic" and the praise of "monumental art in all its forms, because it is public property." The Mexican muralists valued accessibility in art to an unseen degree. This is not only seen in their subject matter—the lives of everyday people facing everyday struggles—it is also embedded in the form. The mural, displayed in a public space, was owned by no one but belonged to everyone. The muralists often practiced modernism without abstraction, in contrast to the dominant mode in Europe. This sparing use of abstraction pushed the idea of accessibility even further. Rivera's "The Uprising" and Alfredo Ramos Martínez's "Calla Lily Vendor," for example, are representational paintings that depict exactly what their titles suggest. You didn't have to have a degree in art to understand what these artists were trying to say.

But just as this exciting new cultural exchange was happening, Mexican identity in the United States was becoming highly contested. In 1930, "Mexican" was added as a separate race on the U.S. Census. Until then,

Diego Rivera, *Flower Festival: Feast of Santa Anita*, 1931

Below: Charles White, *Progress of the American Negro: Five Great American Negroes*, 1939–40. American artists including White and Jackson Pollock were influenced by post-revolution Mexican muralists

Images from Museum of Modern Art and Howard University Gallery of Art

Mexicans had been legally considered white. The addition was strongly protested by Mexican Americans, with support from the Mexican government, since it would ensure them fewer legal rights and privileges. It was removed from the next census. But their concerns were not unfounded: Over the course of the 1930s, an estimated 1.8 million Mexicans, over half of whom were U.S. citizens, would be deported. During World War II, the government would use census data to round up people of Japanese descent for imprisonment in internment camps. These government policies were reflected in the anti-Mexican attitudes of many Americans; at a moment when the U.S. was seeing an embrace of Mexican craft and culture, hatred for Mexican people was surging. "That's the paradox," says Barbara Haskell, the exhibition's chief curator. "Mexican things were vogue. Mexican crafts were being sold in department stores all across the country, and, yet, the actual people of Mexican descent living in the States were being deported."

Anti-immigrant sentiment and deportation, of course, are not relics of the past. During the last fiscal year alone, U.S. border authorities took nearly one million migrants into custody at the Southern border. Haskell hopes that highlighting these works from decades ago serves as a reminder "that art essentially is universal and doesn't accord to borders." With this universality, however, also come questions about who gets to tell what stories, and where the line between influence and appropriation lies.

Even Rivera was condemned as a "counter-revolutionist" for his involvement with elite patrons and for creating work about communities he was ultimately removed from. The artist continued to depict the working class and scenes of revolution, to which he was previously deeply connected, while working for American capitalists and institutions, like the Rockefeller family and the Pacific Stock Exchange. As Rivera became more and more involved with the elites, the quality of his work suffered. His paintings became "less and less meaningful," says Haskell.

These questions cut across disciplines and art forms. *Vida Americana* arrives on the heels of the controversy stirred by a buzzy new novel about Mexican migrants, American *Dirt*, called out by many for serving up a white-washed narrative. Which begs the question of the exhibition itself: the work and stories of Mexican artists presented by an American museum, framed around their influence on American art. Haskell says that the acknowledgement of their major impact across borders is exactly what makes the show unique: "that the Mexican artists' story didn't end at a Mexican museum." And throughout the exhibit, it's the Mexican murals, overpowering at 20, sometimes 30 feet in width, that impress upon the memory, their American counterparts figuratively and sometimes literally dwarfed by the works that influenced them.

Enlivened by how Mexican artists created a national identity that was inclusive of the people's fight for freedom, American artists followed suit, with an interest in telling stories about the public fight for good. Charles White's debut public mural, *Five Great American Negroes*, is an example of the unifying, epic nature of the works created during this time. A Works Progress Administration project, White's mural includes triumphant portraits of Sojourner Truth, Booker T. Washington, Frederick Douglass, George Washington Carver and Marian Anderson. White, along with Hale Woodruff and other artists of the time, is credited with helping create a new national identity for Americans—one that included the history, triumphs and lives of African Americans. ●

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MY RESTAURANT IS OPEN EVERY DAY. MY RESTAURANT IS NEVER OPEN ON DAYS OF THE WEEK THAT END IN THE LETTER 'Y.' **HOW IS THIS POSSIBLE?**

reddit.com

RANDOM-NEST

Essential Hawk Identification Tips

BY KIRSTEN SCHRADER | BIRDSANDBLOOMS.COM | UPDATED: OCT. 26, 2020

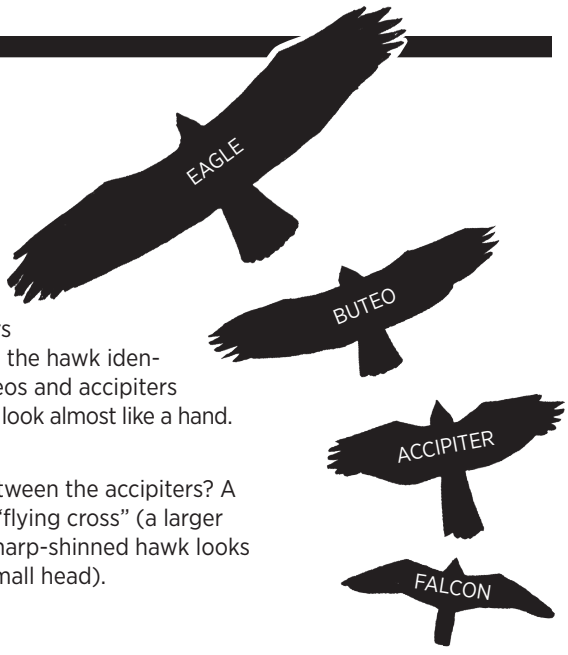
Eagles | bald eagle, golden eagle
Buteos | red-tailed hawk, rough-legged hawk, broad-winged hawk, red-shouldered hawk
Accipiters | sharp-shinned hawk, Cooper's hawk, northern goshawk
Falcons | American kestrel, merlin, peregrine falcon

1. Wing shape
Look at the chart above to help you with hawk identification in flight. The shape of the wings can offer cues to which family your raptor is in. Accipiter wings have a rounded or pointy shape. And the buteos' wings are straight and quite broad.

2. Tail shape and length
In addition to the wings, the tail can also help with hawk identification in flight. On the chart, look how short and stubby the tail of the buteos are, compared to the longer and rounded tail of accipiters.

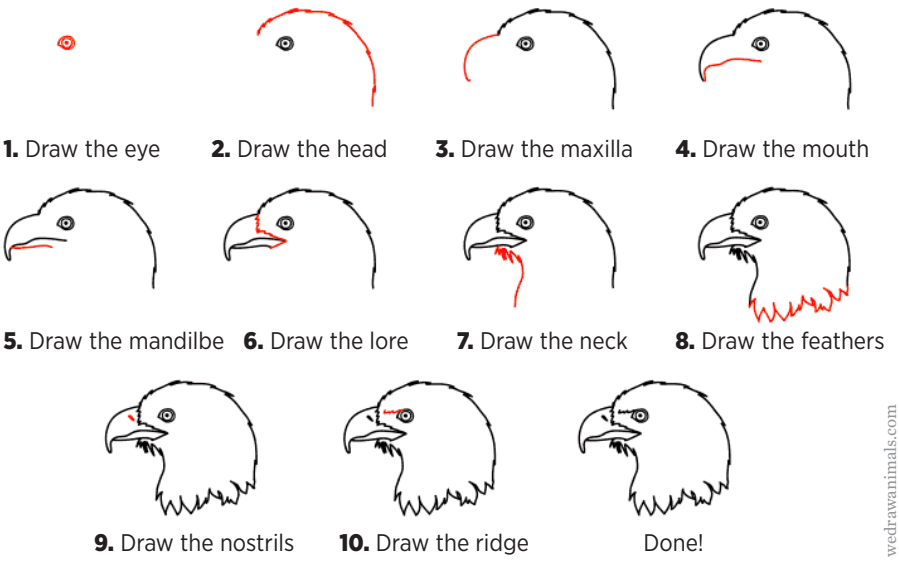
3. Wing feathers
If you're unsure if you're looking at a falcon, look for the LACK of fringed feathers at the edge of the wings on the hawk identification chart. Eagles, buteos and accipiters have them, making the wing look almost like a hand.

4. Bird shape in flight
Having trouble deciding between the accipiters? A Cooper's hawk looks like a "flying cross" (a larger head, rounded tail) and a sharp-shinned hawk looks like a "flying capital T" (a small head).



Content on this page edited for space

HOW TO DRAW THE HEAD OF AN EAGLE



wedrawanimals.com

Words of Encouragement

"Knowledge," we've all heard, "is power." Well, how do we attain knowledge? To win knowledge — which is to change ourselves — we are required to *act*. To *ask* questions. *Search* for answers. *Seek* information. *Study* the world. And then, after we have acted, we *know*. Maybe we can discern "true butterflies" (*Papilionoidea*) from "skippers" (*Hesperiidae*). Perhaps we know that historians believe Mount Vesuvius erupted on the 24th of August in the year 79 A.D., destroying Pompeii. We might have learned a little French: *j'adore lire*. ("I love to read.") Whatever knowledge we've gained, though, inevitably we ask ourselves: is knowledge itself enough? The answer, of course, is *no*. Knowledge is a passive entity. Again, we act. We might *ask* a new question, a question given to us by our new knowledge. We might *share* our knowledge with others. We might learn to *write* well, to express ideas about the knowledge we have. As Frantz Fanon, the Martiniquan philosopher and psychiatrist, says: "the mastery of language affords one great power." And here we are, back at this assumed end point: *power*. So, a final question. What *is* power? I have my own ideas, but I'd like to leave you with a quote from *The Name of the Wind*, a fantasy novel by Patrick Rothfuss, which I read with some of you, some years ago. "It's the questions we can't answer that teach us the most. They teach us how to think. If you give a man an answer, all he gains is a little fact. But give him a question and he'll look for his own answers." I encourage you all to find the spirit of this *quest* inside each question. Just like opening a book, asking a question — and following where it leads — can open a whole new world.

Riley

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Answers

SUDOKU #67

5	4	8	6	9	1	7	3	2
6	9	3	7	8	2	5	4	1
7	1	2	3	5	4	9	6	8
9	8	5	1	3	7	6	2	4
1	2	6	9	4	8	3	5	7
4	3	7	2	6	5	8	1	9
8	6	9	4	1	3	2	7	5
3	7	4	5	2	9	1	8	6
2	5	1	8	7	6	4	9	3

SUDOKU #68

6	1	2	7	9	5	3	4	8
7	5	4	6	8	3	1	2	9
8	9	3	4	1	2	5	7	6
2	3	8	1	6	4	9	5	7
1	7	5	3	2	9	8	6	4
4	6	9	5	7	8	2	3	1
5	4	7	8	3	1	6	9	2
3	2	1	9	4	6	7	8	5
9	8	6	2	5	7	4	1	3

Brainteasers

Page 2 His horse's name was Friday.
Page 3 You don't. They are SURVIVORS; Rebus Puzzle:
1. More to it than meets the eye
2. No two ways about it
3. Bad back

Page 9 It's a Mexican restaurant. *Domingo, lunes, martes, miercoles, jueves, viernes*, and *sabado* are the days of the week in Spanish.

Send ideas and comments to:

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UNTIL NEXT TIME !